DOCUMENT RESUME

ED 198 811 IR 009 184

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TITLE Continuing Education for Private Piano Teachers: A Breakthrough for the '80s.
PUB DATE 24 Oct 80
NOTE 29p.: Paper presented at the National Conference on Piano Pedagogy (2nd, Champaign, IL, October 24, 1980).

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Extension Education; *Music Education; Music Teachers; *Professional Continuing Education; *Teleconferencing; Telephone Communications Systems; *Telephone Instruction
IDENTIFIERS *Distance Education

ABSTRACT

For nine years, the Educational Telephone Network (ETN) operated by the University of Wisconsin Extension has been used to meet the continuing education needs of private piano teachers in the state by the UWEX Music Department. The interactive aural communications system has over 100 listening locations throughout Wisconsin, with at least one in each of the state's 71 counties and one on each of the 27 campuses of the University of Wisconsin system. Individual locations are equipped with a high fidelity speaker and microphones called an EDUCOM unit, and music can be transmitted satisfactorily over the system for teaching purposes. This paper provides an overview of offerings for private piano teachers, a discussion of the effectiveness of distance learning for music, a list of appropriate techniques for such instruction, and a summary of the results of a longitudinal study of the spring series of courses. An extensive bibliography is provided, as well as appendices which include lists of program offerings for 1973-1980, data from the longitudinal study, and examples of brochures announcing programs. (MER)

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CONTINUING EDUCATION FOR PRIVATE PIANO TEACHERS
A BREAKTHROUGH FOR THE '80s

by

Edward O. Hugdahl

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CONTINUING EDUCATION FOR PRIVATE PIANO TEACHERS

A BREAKTHROUGH FOR THE '80s

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By Way of Introduction

For the past nine years an inter-active aural communications system has been used for the continuing education needs of private piano teachers in Wisconsin by the University of Wisconsin Extension Music Department.

This communications system is called the Educational Telephone Network (ETN) and is operated by University of Wisconsin-Extension. There are over 100 ETN Listening Locations throughout Wisconsin. The appended map shows there is at least one Listening Location in each of Wisconsin's 71 counties as well as one on each of the 27 campuses of the University of Wisconsin System. The appended pictures indicate that an ETN Listening Location is equipped with a high fidelity speaker and microphones which are activated by depressing a bar at their base; this equipment is called an EDUCOM unit.

This elaborate and intricate network makes it possible for a presentation to be made from ETN Central Control in Madison, Wisconsin, and be heard at all 100 ETN Listening Locations throughout the state. A person at any location in the state can raise a point for discussion or elaboration and can be heard by the instructor in Madison, Wisconsin, as well as the 99 other ETN Listening Locations. What develops is a state-wide classroom composed of over 100 segments.

Because this communications system uses telephone lines (That is why it is called the Educational Telephone Network), it is possible for an instructor to never set foot in Wisconsin and yet be able to reach students even in the most remote sectors of a very large state. Such flexibility makes it possible to draw upon talent and expertise from any part of the country and even the world.

Music is transmitted over this system at an amazing fidelity for teaching purposes. (See bibliographic reference number 3 for a discussion of the technical aspects of the system.) Such potential has expanded the horizons of the University of Wisconsin Extension Music Department; it has brought staggering new challenges to its programming in continuing and professional education to meet the needs of the various clientele groups it serves, including private piano teachers. This new resource for education provides a delivery system with state-wide impact that could never be achieved in any other way. Further, it is making resources and personnel available never possible before.

An Overview of Endeavors for Private Piano Teachers 1973-1980

Offerings in the Spring

The first attempt to teach music with this system began with a series in the spring of 1973 and it has continued each year since. Appendix II lists the personnel used each year and their topics. Every effort has been made for private piano teachers in Wisconsin to be exposed to the leaders in piano pedagogy from throughout the country. The points of origination during these eight years as listed in Appendix II underscore the flexibility of this system for "bringing" specialists to the state. The percentage of counties in which there were participants shows the tremendous state-wide impact which can be achieved.

(See Appendix I, Item 2.) Using a format of three sessions seems to be more preferable than the four session series presented in 1974.

Offerings in the Fall

In an effort to provide additional opportunities in continuing and professional education for private piano teachers various offerings have been presented as an addition to the spring series. Appendix IV lists these, which fall intou four groupings: (1) spinet organ instruction; (2) piano solo and piano duet contest music; (3) preparation for certification; and (4) piano pedagogy.

Because opportunities for continuing and professional education for spinet organ teachers are frequently overlooked, efforts have been attempted in this field. While there are fewer teachers who only teach spinet organ than teachers who only teach piano, there are indications that increasing numbers of private teachers are incorporating this dimension into their studio offerings. (See Appendix I, Items 9, 10, 11, 12.) A great emphasis in the spinet organ field is on pop music, though there is great potential with these instruments in small church situations by using the standard organ literature for manuals only.

In Wisconsin the spring solo and ensemble contests of the Wisconsin School Music Association (WSMA) involve the junior and senior high school students throughout Wisconsin. These WSMA contests are organized through the school systems. Included in these contests are sections for piano solos and piano duets. When the music on the piano lists has changed, there has been a great deal of interest for offerings reviewing and analyzing the repertoire on the new lists.

Because of the varying backgrounds of study and preparation in music, especially in music theory, private piano teachers have expressed needs to gain greater understanding and facility with the aural and written aspects of music theory. This need is also related to the requirements for the certification program for private piano teachers of the Wisconsin School Music Association (WMTA), which is an affiliate of the Music Teachers National Association (MTNA). Such offerings are presented in an effort for the private piano teacher to develop more musical competency as well as encourage participation and involvement in a professional music organization.

In the fall series on piano pedagogy the format has been one of having one instructor for a two or three session series in contrast to the spring series where there is a different person for each two hour session in the three session offering. The fall series is an effort to provide piano teachers with the opportunity to go into greater depth with one piano pedagogue, as well as additional learning opportunities and viewpoints.

Offerings in the Winter

In the winter of 1981 an attempt will be made to do winter programming for private spinet organ teachers. Wisconsin winters can be severe. Up to this time there has been a reluctance to attempt winter programming. In Appendix I, Item 18 the data indicate a preference for spring and fall programming. Hopefully the desire to upgrade oneself professionally will make additional program offerings available by expanding into this time frame of the year.

Without Seeing the White of Their Eyes

Increasingly the term, "distance learning," is being used to characterize learning via an inter-active aural communications system in contrast to the traditional approach with "face-to-face learning" where students and instructor are in the same room.

Initially the first reactions of many when considering distance learning are what is it like to teach "without seeing the whites of their eyes?" How effective can this be without all of the visual cues and reactions one receives in face-to-face learning situations?

An increasing number of studies are being reported on the effectiveness of distance learning as more systems become available and more opportunities for credit and non-credit offerings are presented. (See bibliographic references 1, 2, 4, 5, 6, 7, 8, 19, 21, 22, 23, 24.)

Evidence of the effectiveness of distance learning for music, and especially for private piano teachers, is the eight year experience of the University of Wisconsin Extension Music Department in using distance learning for continuing and professional education. The private piano teachers in Wisconsin have accepted this new delivery system as well as this approach for learning. The evidence of its being effective lies in the fact that the effort for private piano teachers using this system has been sustained over an eight year period and with increasing participation and expanded involvement. Private piano teachers, being very independent, would not return if their needs were not being met. Item 28 in Appendix I each year shows that over 90% of the participants want more offerings presented on this delivery system. Item 27 in Appendix I indicates that 25% to 40$ of the enrollees each year are experiencing distance learning for the first time, which indicates that with the vast numbers involved in teaching piano (conservative estimates are that there are 4,000 private piano teachers in Wisconsin), each year there are more who are experiencing continuing education via this means.

For the past three years (1978, 1979, 1980) a three credit graduate course in music education for elementary and secondary school music teachers has been presented in the spring semester each year. In a study soon to be published the evidence indicates that these 15 week courses are as effective in the distance learning mode as in the face-to-face learning situation. These courses have been taught in both modes. Distance learning compares most favorably with face-to-face learning for effectiveness in learning.

In recent years this author has reported on a number of non-credit offerings in music and their results. (See bibliographic references 9, 10, 11, 12, 13, 14, 15, 16, 17, 18.)

Using a communications system for distance learning is not the only situation where teaching and learning occurs "without seeing the whites of their eyes." Independent study has been in education for over half a century with a wide variety and range of correspondence study courses. In more recent years programmed learning texts and packets of tape recordings coupled with print material have all become an added resource for the educational process. Educational radio for decades and more recently educational television have been used in education, also. The unique dimension of an inter-active aural communications system, however, is that there is two-way communication between student and teacher. In contrast educational radio and television are only one-way instruction.

Since so much of learning is through the aural sense an inter-active communications system using the aural mode can accomplish tremendous things. In using a communications system like Wisconsin's ETN it is simply a matter of both students and teachers adjusting to the lack of the visual and the presence of an instructor in a single classroom. Once that is made then the potential of distance learning becomes more fully realized both as to convenience and as to the quality of the resources which become available with this unique addition to the educational delivery system. While the various segments of a class do not see each other collectively, they can hear each other for interaction, dialogue, discussion and questioning, and that is the basis of so much communication and learning. In Wisconsin this system is frequently referred to as a "state-wide classroom that's linked together in a most intricate way."

Start Modestly

An elaborate and sophisticated network like the one of University of Wisconsin Extension is not necessary before venturing into the distance learning. Bibliographic reference 13 delineates how amplified telephone arrangements can be simply arranged. The citation in bibliographic reference 24 describes a situation in music which used these principles on a simple basis.

With just a little imagination and courage the world's resources can be "brought" to a campus or a classroom to enrich a course for students or offerings for private piano teachers. Adding the concept and techniques of distance learning to one's resources makes it possible to draw upon leading authorities from anywhere in the country of the world to enrich a curricular offering. Perhaps only by using distance learning would or could such authorities be available because of scheduling as well as budgetary resources. Elimination of travel costs perhaps makes such talent available as never before. Elimination of travel time makes such authorities more accessible.

Some Techniques in Distance Learning

The work being done in distance learning at University of Wisconsin-Extension has developed a number of te hniques that make distance learning more effective. The Marcia Baird article in bibliographic reference 20 cites the following ideas:

1. Present short learning segments and then invite discussion.
2. Straight listening for ten minutes should be broken up with discussion and questions.
3. Repetition can be desirable for effectiveness.
4. Welcome letters aid in preparing students for learning, and especially in this mode.
5. A syllabus, outline, study questions, bibliographic lists, reading sources sent in advance to students assist learning.
6. Biographical sketches and pictures of instructors aid students to visualize the unseen instructor.
7. Student rosters sent to all participats aid students feeling being part of a total group, even though dispersed at various listening locations.
8. Panel discussion, reactor panels, role playing, buzz groups, brainstorming, pre and post teleconference discussion are aids.
9. Planting questions and assigning feed back are useful techniques.
10. Inviting written questions to be mailed in for consideration at following sessions.

In appendices VI, VII, VIII, IX there are examples of materials used in an offering for private piano teachers in fall 1980.

1. There is a promotional brochure developed for each offering and sent to the appropriate mailing lists. From Appendix VI the following is to be noted:
   a. Program content is described in detail to motivate the private piano teacher to enroll.
   b. Biographical sketches of the instructors are given to show credentials as well as assist students to identify with the unseen instructor. Present budgetary restrictions do not allow using pictures in this example of the brochure.
   c. Indicating that registration fees are valid professional expenses for income tax purposes is always used. All too frequently private piano teachers do not consider this dimension in their profession.
   d. Having the registrant give a telephone number is useful information to have readily available in the remote chance of cancelation or there is a plan to plant questions.
   e. A paragraph describing ETN and distance learning is always available to those who never have experienced it.

f. Announcing future offerings serves to get additional impact from a promotional brochure.
g. Designing the brochure to be a self-mailer for addressing and mailing makes it possible to use machines rather than hand addressing and stamping.
h. Using the technique of photographically reducing the copy makes it possible to use the standard and economical 8 1/2 x 11 size paper.

2. Appendix VII gives an example of a welcome letter.
   a. Besides transmitting materials it orients the student to procedures which thus saves time during the session.
3. One page out of 16 distributed for the offering described in the brochure in Appendix VI is cited in Appendix VIII to give an example of a very important aspect of sending materials in advance to the participants.
4. The two page listing of all ETN offerings for the year is included with each welcome letter. The 1980-81 listing is in Appendix IX.

Frequently to assist a presentation music is duplicated and sent to the participants; if it is under copyright, publisher's permission is sought, but this is usually easily obtained. For music in the standard repertoire, for example a Beethoven piano sonata, the brochure indicates that registrants are to bring their own copies of the sonata under consideration, numbering measures in order to accommodate differences in editions. As a result, one refers to measure numbers rather than page numbers.

Tape recordings of examples can be used during a presentation. These, however, must be played from ETN Central Control in Madison, Wisconsin. But this does not present a problem. It is just a matter of organizing the presentation so that the segments are in the desired sequence. Leader tape placed between examples alerts the ETN engineer to stop the tape recording at the end of the example. Just a comment like "next example" is all that is needed to alert the engineer to play a taped example. For an instructor who is used to having the tape recorder at one's finger tips in a classroom instead of a half a continent away it is initially unsettling. But this works so smoothly. The reason for playing from ETN Central Control is that better fidelity of sound transmission is possible.

A Frustrating Spectrum and Implications for Providing Continuing Education for Private Piano Teachers

An eight year longitudinal study of the spring series for private piano teachers is found in Appendix I.

From this data can be learned the tremendous need there is to provide opportunities for the continuing and professional education of the private piano teacher by colleges and universities throughout the country to keep this crucial segment in the music education updated with the latest developments in pedagogical practices and materials. The spectrum of the backgrounds of the private piano teacher presents a staggering challenge in designing particular program offerings. Even more important is the ever pervasive challenge just to lure private piano teachers out of their living rooms into a continuing education experience in whatever learning mode: a face-to-face encounter or via a communications system.

From this data a number of generalizations can be made about the private piano teachers in Wisconsin.

From the age groupings it appears that most women who marry go into teaching after their children are in school. In recent years there have been increases in the age grouping of 20-25 years old. The number continuing to teach after age 65 has been increasing. The fact that this group over age 65 continues to pursue learning can be an encouraging factor for both the youth they teach and those in adult education.

The assumed dominance of women in private piano teaching is confirmed in this data.

The educational backgrounds of private piano teachers shows that about half have a collegiate degree and half do not. The college major and formal collegiate study of piano pedagogy were not probed. Because there have not been longstanding or extensive programs in piano pedagogy in Wisconsin, the likelihood of extensive formal training in piano pedagogy is minimal.

The factor of 10% to 20% of private piano teachers including spinet and console organ instruction in their studios can be a significant factor for institutions providing continuing education offerings in keyboard instruction.

In recent years the number of people who have been teaching under five years has been increasing. Accordingly, these trends can have an impact on offerings in adult education for private piano teachers and must be taken into consideration.

The large percentage of teachers having 30 or less students indicates that most private piano teachers are not making their entire living through this means.

The majority of private piano teachers have not become involved in a professional organization for private piano teachers. This underscores the well-known independent nature of the private piano teacher as well as their operating all too frequently in professional isolation.

In non-credit offerings attendance is optional in contrast to the required attendance in credit offerings. In adult education it is known that conflicts always arise and certain subjects and/or personnel have greater or lesser appeal. For three session series it is interesting to note that 80% to 90% attend all three presentations.

Because the bulk of a private piano teacher's students is at elementary and intermediate levels their interest in having sessions on piano pedagogy and with people who are teaching or are specialists with their levels of students is understandable. Their sustained desire to have concert artists does seem to indicate that perhaps through these offerings they are desirous to develop their total musicianship, even though they might not be teaching the literature presented by concert pianists.

Appendix V has tremendous implications for people and institutions who are responsible for providing for the continuing and professional education of private piano teachers. From the comments which were expressed over a three year period one can ascertain the questions and the needs that these teachers have. They indicate desires to develop themselves in areas they have not had, need review on or need development in. The general trend throughout these statements indicates an overwhelming need for help in all aspects of piano pedagogy. Their desire to hear and have music explained to them, such as in the contest music, gives an indication where they are musically and as pianists. Increasingly the interest in how to teach adults on the part of the private piano teachers indicates that more and more adults are looking for piano instruction.

Summary

In no way is distance learning intended to replace or supplant face-to-face learning. Distance learning can bring resources and personnel to the educational process which could perhaps never be available for face-to-face situations. Distance learning should be viewed as a means to enrich and enhance face-to-face learning situations.

Using distance learning to serve and meet the needs of the private piano teacher has tremendous potential. It is effective and it can have statewide impact.

A college or university should not wait until a large inter-active aural communications system is available. The amplified telephone in a classroom has great potential to draw upon talent and expertise that perhaps might not be available, except through this approach. The convenience of this approach has great appeal to the very busy special-

ist who can save great amounts of travel time by teaching from his or her own office, studio or home.

Private piano teachers have many needs and desires for continuing and professional education. Colleges and universities have an obligation to serve the private piano teacher in their adult education endeavors.

The background of preparation both in the study of music and in the study of piano varies greatly with private piano teachers. There is a great interest and need on the part of private piano teachers for offerings in piano pedagogy.

Quality programs can be developed in music that are successful in distance learning. To use distance learning effectively the instructor in addition to having substance and quality must have an ability to communicate.

Continuing and professional education offerings for private piano teachers must be more defined to better meet the musical and developmental needs of the piano teacher for which they are intended.

In adult education there is an ever-present challenge just to lure the private piano teacher into a continuing education experience. But this is a mission which must always be pursued.

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APPENDIX I

EIGHT YEAR STUDY OF WISCONSIN'S PIANO TEACHERS USING ETN FOR THE SPRING PIANO TEACHERS FORUMS

Spring Piano Teacher Forums:	1980	1979	1978	1977	1976	1975	1974	1973
1. Number Enrolled	104	146	158	107	111	172	120	150
2. Per Cent of Counties in State Which Had Enrollees	50%	60%	63%	45%	52%	75%	45%	50%
3. Per Cent of Enrollees Returning Survey Form	46%	33%	33%	33%	50%	60%	40%	50%
4. Age of Enrollees								
20-25 years old	8%	0%	2%	6%	2%	1%	5%	3%
26-35 years old	19%	16%	13%	22%	24%	15%	18%	25%
36-45 years old	25%	30%	36%	36%	31%	36%	29%	27%
46-55 years old	29%	25%	31%	33%	40%	27%	38%	44%
56-65 years old	8%	23%	13%					
Over 66	10%	7%	5%					
5. Sex of Enrollees								
Female	94%	100%		89%	91%	90%		
Male	4%	0%		8%	3%	5%		
6. Highest Educational Attainment of Enrollees								
High School	13%	11%	9%	11%	2%	4%	5%	6%
Some Conservatory Study	8%	-	-	3%	2%	5%	3%	
Conservatory Diploma or Certificate	8%	-	-	0%	3%	7%	7%	
Some College Study	21%	41%	27%	17%	22%	19%	24%	37%
College Bachelor's Degree	40%	39%	47%	47%	43%	58%	52%	52%
College Master's Degree	13%	9%	16%	11%	17%	1%	3%	3%
College Post Master's Study	6%	-	-	6%	2%	3%	1%	0%
College Doctoral Degree	0%	0%	0%	3%	0%	0%	5%	0%
7. Instruments Which Enrollees Teach								
Piano Only	79%	89%		67%	59%	62%	95%	
Spinet Organ Only	0%	0%		0%	0%	1%	24%	
Console Organ Only	0%	0%		0%	0%	1%	43%	
Console Organ and Piano Only	6%	4%		17%	14%	18%		
Spinet and Console Organ Only	6%	0%		0%	2%	0%		
Piano, Spinet Organ and Console Organ Only	17%	4%		14%	24%	16%		
8. Number of Years Enrollees Have Taught Piano								
1- 5 Years	33%	29%	18%	25%	14%	14%	18%	14%
6-10 Years	19%	11%	16%	25%	31%	21%	27%	24%
11-15 Years	23%	27%	25%	17%	22%	22%	13%	20%
16-20 Years	4%	14%	16%	25%	9%	16%	42%	34%
21 and More Years	23%	18%	22%	6%	22%	23%		
9. Number of Years Enrollees Have Taught Spinet Organ								
1- 5 Years		6%	4%	25%	9%	8%		
6-10 Years		2%	11%	25%	9%	5%		
11-15 Years		0%	2%	17%	3%	5%		
16-20 Years		2%	4%	25%	2%	4%		
21 and More Years		0%	2%	0%	7%	1%		
10. Number of Years Enrollees Have Taught Console Organ								
1- 5 Years		4%	4%	17%	12%	11%	10%	
6-10 Years		2%	2%	6%	5%	7%	7%	
11-15 Years		0%	4%	6%	9%	1%	15%	
16-20 Years		2%	5%	3%	2%	5%		
21 and More Years		0%	0%	0%	10%	4%		
11. Number of Students Teaching Piano Per Week								
0- 9 Students	19%	14%	18%	11%	17%			
10-20 Students	29%	41%	25%	39%	38%			
21-30 Students	31%	25%	38%	28%	22%			
31-40 Students	6%	16%	2%	14%	7%			
41-50 Students	10%	0%	5%	3%	2%			
51-60 Students	4%	2%	5%	0%	0%			
60 and More Students	0%	0%	4%	3%	9%			
12. Number of Students Teaching Spinet Organ Per Week								
0- 9 Students		9%	20%	86%	79%			
10-20 Students		2%	2%	6%	7%			
21-30 Students		0%	0%	0%	0%			
31-40 Students		0%	0%	0%	0%			
41-50 Students		0%	0%	0%	0%			
13. Number of Students Teaching Console Organ Per Week								
0- 9 Students		9%	15%	94%	81%			

	1980	1979	1978	1977	1976	1975	1974	1973
14. Membership In Professional Music Organizations								
Wisconsin Music Teachers Association (WMTA)	22%	25%	29%	31%	24%	12%		
Wisconsin Music Educators Association (WMEC)	6%	2%	0%	3%	0%	1%		
Wisconsin Federation of Music Clubs	12%	0%	4%	3%	2%	7%		
American Federation of Musicians	2%	0%	0%	3%	0%	1%		
Sigma Alpha Iota	4%	0%	2%	0%	2%	10%		
Phi Mu Alpha Sinfonia	0%	0%	0%	6%	0%	0%		
Delta Omicron	0%	0%	0%	3%	NA	NA		
Other	33%	27%	58%	19%	10%	23%		
15. Number of Sessions in the Three Session Offerings Attended								
First Only	0%	0%	4%	6%	0%	1%		
Second Only	0%	0%	2%	0%	0%	0%		
Third Only	0%	0%	0%	3%	0%	0%		
First and Second Only	11%	5%	7%	0%	3%	8%		
Second and Third Only	0%	3%	13%	0%	3%	4%		
All Three Sessions	80%	90%	69%	86%	90%	81%		
16. Number of Enrollees Attending Previous Spring Piano Teaching Forums								
Per Cent of 1980 Enrollees Attending Previous Years		33%	29%	10%	10%	6%	6%	14%
Per Cent of 1979 Enrollees Attending Previous Years			68%	54%	50%	45%	27%	20%
Per Cent of 1978 Enrollees Attending Previous Years				25%	22%	24%	20%	25%
Per Cent of 1977 Enrollees Attending Previous Years					25%	28%	25%	22%
Per Cent of 1976 Enrollees Attending Previous Years						43%	33%	28%
Per Cent of 1975 Enrollees Attending Previous Years							27%	36%
17. Preference for Number of Sessions for An Offering for Piano Teachers								
1 Session Only	4%	0%	0%	3%	0%	0%		
2 Sessions	23%	9%	2%	6%	5%	1%		
3 Sessions	48%	80%	75%	69%	66%	74%		
4 Sessions	14%	9%	11%	11%	19%	10%		
5 Sessions	0%	2%	4%	6%	2%	0%		
6 Sessions	0%	0%	9%	3%	7%	7%		
18. Preference for Time of Year for An Offering for Piano Teachers								
Summer	6%	4%	4%	6%	2%	5%	5%	11%
Fall	42%	52%	49%	47%	40%	38%	33%	52%
Winter	19%	4%	4%	22%	19%	10%	18%	20%
Spring	29%	38%	42%	19%	26%	38%	30%	55%
19. Preference for Time of Day for An Offering for Piano Teachers								
Morning	94%	91%	95%	89%	97%	92%	90%	90%
Afternoon	6%	7%	4%	0%	0%	1%	5%	3%
Evening	0%	2%	2%	8%	0%	1%	2%	10%
20. Preference for Day of Week for An Offering for Piano Teachers								
Sunday	0%	0%	0%	0%	3%	0%	0%	
Monday	30%	11%	22%	56%	72%	71%	57%	
Tuesday	19%	45%	56%	17%	14%	14%	18%	
Wednesday	23%	32%	18%	17%	2%	5%	10%	
Thursday	14%	9%	2%	3%	3%	1%	10%	
Friday	8%	0%	0%	0%	0%	0%	0%	
Saturday	1%	0%	0%	0%	2%	1%	0%	
1. High Preferred Registration Fee for An Offering for Piano Teachers								
$ 6.00			2%	11%	9%	3%	3%	
$ 9.00			2%	11%	10%	19%	5%	
$12.00			27%	58%	45%	45%	29%	
$15.00			35%	11%	24%	15%	27%	
$18.00			16%	3%	3%	4%	18%	
$21.00			15%	3%	5%	1%	3%	
2. Highest Preferred Registration Fee for An Offering for Piano Teachers in 1979								
$ 5.00		0%						
$10.00		11%						
$15.00		59%						
$20.00		10%						
$25.00		11%						
3. Highest Preferred Registration Fee for Three Sessions in 1980								
$15.00	73%							
$18.00	21%							
$21.00	4%							

	1980	1979	1978	1977	1976	1975	1974	1973
4. Preferred Program Design for a Three Session Offering for Piano Teachers								
1 on Elementary, 1 on Intermediate and 1 on Advanced Students	38%	32%	47%	11%	28%	38%		
2 on Elementary and 1 on Intermediate Students	25%	18%	15%	11%	22%	18%		
1 on Elementary and 2 on Intermediate Students	16%	7%	9%	58%	33%	12%		
1 on Intermediate and 2 on Advanced Students	16%	0%	13%	11%	16%	16%		
5. Personnel Preferred for a Three Session Offering for Piano Teachers								
1 Youth Specialist, 1 Piano Pedagogue, 1 Concert Artist	43%	32%	36%	22%	21%	37%		
2 Youth Specialists, 1 Piano Pedagogue	21%	23%	16%	28%	31%	23%		
1 Piano Pedagogue, 2 Concert Artists	9%	2%	4%	14%	10%	19%		
6. How Enrollees Learned About the Piano Teachers Forum on ETN								
At or From County Extension Office	27%	7%	4%	11%	16%	14%	20%	
Direct Mail	67%	73%	47%	69%	45%	66%	60%	
Newspaper	2%	11%	-	11%	12%	5%	8%	
Radio	-	-	-	0%	0%	1%	1%	
At a Professional Meeting	4%	2%	5%	6%	7%	0%	0%	
Another Person	-	4%	4%	6%	10%	8%	10%	
Other Ways	14%	1%	29%	0%	3%	0%	2%	
7. Previous ETN Participation								
Persons Who Have Had No Previous ETN Participation Before This Offering	25%	28%	36%	28%	45%		40%	
Persons Who Have Had Previous ETN Participation Before This Offering	75%	72%	64%	69%	52%		58%	
8. Interest in Using ETN for Future Continuing Education Offerings								
Yes	94%	98%	98%	92%	93%		96%	
No	2%	0%	0%	3%	3%		0%	

APPENDIX II

PIANO TEACHERS FORUM ON PIANO PEDAGOGY PRESENTED IN THE SPRING 1973-1980

	DATE	PERSONNEL	POSITION	PLACE OF ETN ORIGINATION	TOPIC
I.	Monday 30 April 1973	DAVID CARR GLOVER	Teacher, Composer, Editor, Lecturer	Portsmouth, Virginia	Piano Music for Young America
	Monday 7 May 1973	GINA BACHAUER	Concert Pianist	Cranbrook, Michigan	Techniques of Piano Playing -- Style and Interpretation
	Monday 14 May 1973	JOHN PERRY	Professor of Music University of Texas	Austin, Texas	Preparation for Performance
II.	Monday 15 April 1974	MAURICE HINSON	Professor of Church Music Southern Baptist Theological Seminary	Louisville, Kentucky	Scales for Sure and a Look at Beginning and Intermediate Piano Literature Inspired by Folk Music
	Monday 22 April 1974	ADELE MARCUS	Master Teacher The Juilliard School	New York, New York	Romantic Piano Music
	Monday 29 April 1974	FRANCES LARIMER	Assoc. Prof. of Music Northwestern Univ.	Evanston, Illinois	Are We Teaching Today's Music to Today's Students?
	Monday 6 May 1974	EUGENE ISTOMIN	Concert Pianist	New York, New York	Music in Performance
III.	Monday 28 April 1975	JOSEPH REZITS	Professor of Piano Coordinator Piano Pedagogy	Bloomington, Indiana	Expanding Teaching Effectiveness: Piano Pedagogy
	Monday 5 May 1975	RON ELLISTON	Head of Group Piano and Jazz Piano Instruction University of Maryland	Bowie, Maryland	Improvisation: It's Easy To Do and Teach
	Monday 12 May 1975	EUGENE LIST	Concert Pianist Eastman School of Music	Rochester, New York	Music in Performance
IV.	Monday 26 April 1976	R. FRED KERN	Instructor of Piano Northwestern University	Chicago, Illinois	Popular Music: An Effective Aid in the Studio
	Monday 3 May 1976	ELVINA TRUMAN PEARCE	Private Piano Teacher, North Central College	Naperville, Illinois	Putting It To Practice
	Monday 10 May 1976	JACK RADUNSKY	Professor of Music Oberlin Conservatory	Oberlin, Ohio	Teaching Interpretation
V.	Monday 25 April 1977	EULALIE (BLESCH) JETER	Professor of Music Evansville University	Evansville, Indiana	New and Contemporary Piano Ensemble Materials
	Monday 2 May 1977	TINKA KNOPF	Associate Dean Peabody Conservatory	Baltimore, Maryland	Teaching Re-treads and Missing Links in Literature
	Monday 9 May 1977	MARGARET LORINCE	Assoc. Prof. of Music West Virginia Univ.	Morgantown, West Virginia	The Intermediate Bridge
VI.	Tuesday 18 April 1978	NELITA TRUE	Artist-Teacher University of Maryland	College Park, Maryland	Can't Our Students Do More on Their Own
	Wednesday 26 April 1978	MARVIN BLICKENSTAFF	Assoc. Prof. of Piano Pedagogy, Univ. of NC	Oberlin, Ohio	Tools of Interpretation
	Tuesday 2 May 1978	ROGER GROVE	Professor of Piano Univ. Calif. Santa Barbara	Santa Barbara, Calif.	Practice Makes Progress....If!
VII.	Tuesday 24 April 1979	MARJORIE OLDFIELD	Assoc. Prof. Piano & Group Piano Coordinator Univ. Southern California	Los Angeles, California	Teaching: The Hardest Part Is Getting Started
	Tuesday 1 May 1979	FRANCES CLARK	New School for Music Study	Princeton, New Jersey	A Philosophy of Music Education at The Piano for Every Day Use
	Tuesday 8 May 1979	AMANDA VICK LETHCO	Head of Piano Pedagogy University of Texas	Austin, Texas	Musicality: How to Achieve It

I. Wednesday 23 April 1980	ROBERT PACE	Professor of Music Columbia University	New York, New York	Developing Music Literacy and Creativi Thru Piano Lessons
Monday 28 April 1980	JAMES BASTIEN JANE BASTIEN	Teachers, Composers, Editors, Lecturers	San Diego California	Are Readers Born or Made? Aids to Building Good Readers
Monday 5 May 1980	EUGENE LIST	Concert Pianist New York University	New York, New York	Music in Performance

h fcrum was held 10:00-11:50 A.M.

APPENDIX III

LISTING OF STANDARD PIANO WORKS USED ON THE PIANO TEACHERS FORUMS ON PIANO PEDAGOGY IN THE SPRING 1973-1980

	Date	Personnel	Piano Work(s) Used
1.	7 May 1973	GINA BACHAUER	Schumann: "Kinderszenen"; Mussorgsky: "Pictures at an Exhibition"
2.	14 May 1973	JOHN PERRY	Beethoven: "Sonata Pathetique, Opus 13"
3.	22 April 1974	ADELE MARCUS	Schumann: "Fantasy Pieces, Opus 12"; Schumann: Symphonic Etudies, Opus 13"; Chopin: "Preludes, Opus 28"; Chopin: "Sonata No. 3 in b minor, Opus 58"; Brahms: "Intermezzi, Opus 118"; Liszt: "Sonnetto del Petrarca in E Major, No. 104"
4.	6 May 1974	EUGENE ISTOMIN	Beethoven: "Sonata, Opus 53, "Waldstein"; Braham: "Variation and Fugue on a Theme of Handel"
5.	12 May 1975	EUGENE LIST	Beethoven: "Sonata, Opus 10, Number 3 in D Major"
6.	3 May 1976	ELVINA TRUMAN PEARCE	Kabalevsky: "Fifteen Children's Pieces, Opus 27, Book I" Schumann: "Album for the Young, Opus 68" C.P.E. Bach: "Solfegietto in C Minor"
7.	10 May 1976	JACK RADUNSKY	Mendelssohn: "Songs Without Words, Nos. 1,3,25,34"; J.S. Bach: "Two Part Inventions, Nos. 1,8,13,14"; Schumann: "Scenes From Childhood, Opus 15, Nos. 1,6,7 ; Chopin: Preludes, Opus 28, Nos. 1,2,4,6,7, 20,22"
8.	9 May 1977	MARGARET LORINCE	Telemann: "Fantasies, No. 5"; Haydn: "Divertimento in D Major, No. 3, First Movement"; Kabalevsky: "Four Rondos, Opus 60"
9.	18 April 1978	NELITA TRUE	Mendelssohn: "Songs Without Words"; J.S. Bach: "Two Part Inventions"; Mozart: "Viennese Sonatinas"
10.	2 May 1978	ROGER GROVE	Schumann: "Album for the Young, Opus 68"
11.	5 May 1980	EUGENE LIST	Schubert: "Sonata in A Major, Opus 120"

APPENDIX IV

OFFERINGS FOR PIANO TEACHERS PRESENTED IN THE FALL 1973-1980

	DATE	TOPIC	PERSONNEL	POSITION	PLACE OF ETN ORIGINATION	NUMBER ENROLLED	PERCENT OF COUNTIES WI ENROLLEES
1.	Mondays October 29 November 5,15, 1973 10-11:50 AM	Seminars on Teaching The Spinet Organ	TOM THOMPSON	Nationally known popular concert organist, teacher, composer	Sacramento, California	81	
2.	Mondays November 4,11, 1974 10-11:50 AM	Seminars on Teaching The Spinet Organ	GERALD BORSUK	Professional jazz musician, teacher	Madison, Wisconsin	67	
3.	Mondays October 13, 20,27, 1975 10-11:50 AM	Seminars on Teaching Popular Organ	MILDRED ALEXANDER	Nationally known popular concert organist, Teacher, composer	Naples, Florida	81	
4.	Wednesdays September 29, Oct. 13, 1976 10-11:50 AM	Symposium on 1977 Piano Contest Music	JEFFREY HOLLANDER	Professor of Music Univ. of Wisconsin-Milwaukee	Milwaukee, Wisconsin	126	70%
5.	Mondays October 11, 18,25, 1976 10-11:50 AM	Seminar on Popular Music	GLENN DERRINGER	Professional popular organist	DeKalb, Illinois	65	40%
6.	Mondays November 15, 22,29, 1976 12:00-1:20 PM	Preparation for Certification For Private Piano Teachers	TERRY BARHAM	Assistant Professor of Music, University of Wisconsin-LaCrosse	La Crosse, Wisconsin	72	49%
7.	Wednesdays March 16,23, 30, 1977 12:00-1:20 PM	Preparation for Certification For Private Piano Teachers -- Aural	TERRY BARHAM	Assistant Professor of Music, University of Wisconsin-LaCrosse	La Crosse, Wisconsin	102	53%
8.	Wednesdays September 14, 21,28, 1977 10-11:50 AM	Symposium on 1978 WSMA Piano Contest Music	JEFFREY HOLLANDER	Professor of Music Univ. of Wisconsin-Milwaukee	Milwaukee, Wisconsin	161	66%
9.	Mondays October 10, 17, 1977 10-11:50 AM	Preparation for Certification For Private Piano Teachers -- Aural	TERRY BARHAM	Assistant Professor of Music, University of Wisconsin-LaCrosse	La Crosse Wisconsin	62	38%
10.	Wednesdays October 19, 26, 1977 10-11:50 AM	Symposium on 1978 WSMA Piano Duet Contest Music	DALLAS WEEKLEY NANCY ARGANBRIGHT	Professors of Music, Univ. of Wisconsin-La Crosse	La Crosse, Wisconsin	25	20%
11.	Mondays November 7,14 21, 1977 10-11:50 AM	Preparation for Certification For Private Piano Teachers -- Written	TERRY BARHAM	Assistant Professor of Music, University of	La Crosse, Wisconsin	45	34%
12.	Tuesdays September 12, 19,26, 1978 10-11:50 AM	Piano Pedagogy: The Dynamics of Teaching	JEANETTE ROSS ELLEN BURMEISTER	Professors of Music Univ. of Wisconsin-Madison	Madison, Wisconsin	116	55%
13.	Mondays October 23,30 Nov. 6, 1978 10-11:50 AM	The Teaching of Piano Music: A Study in Depth	JEFFREY HOLLANDER	Professor of Music Univ. of Wisconsin-Milwaukee	Milwaukee, Wisconsin	110	50%
14.	Mondays November 20, 27, 1978 10-11:50 AM	Lead, Follow or Get Out of the Way: Teaching High School Accompanists	JOYCE GRILL	Instructor of Music Univ. of Wisconsin-La Crosse	La Crosse, Wisconsin	47	30%

APPENDIX IV Continued

	DATE	TOPIC	PERSONNEL	POSITION	PLACE OF ETN ORIGINATION	NUMBER ENROLLED	PERCENT OF COUNTIES WITH ENROLLEES
15.	Wednesdays September 19, 26, 1979 10-11:50 AM	From Presentation to Performance	ELVINA TRUMAN PEARCE	Private Piano Teacher, North Central College	Naperville, Illinois	126	47%
16.	Thursdays October 11, 18, 1979 10-11:50 AM	Music Reading: Antidote to Frustration and Open Sesame to Achievement	LOUISE GUHL	Private Piano Teacher	Dassel, Minnesota	101	50%
17.	Wednesdays October 24,31 1979 10-11:50 AM	Transfer Students and Teaching	MARVIN BLICKEN-STAFF	Professor of Music Goshen College	Goshen, Indiana	92	50%
18.	Mondays September 22,29, 1980 10-11:50 AM	First Steps in Teaching Pop Music: Motivating and Retaining the Prospective Dropout	BERT KONOWITZ	Director of Music Education, Lawrence Public Schools, Cedarhurst, New York	Syosset, New York	101	50%
19.	Thursdays September 25 Oct. 2, 1980 10-11:50 AM	In the Muddle of the Middle: The Changeling Student	JOYCE GRILL ARTHUR COHRS	Instructor of Music Univ. of Wisconsin-La Crosse Professor of Music Univ. of Wisconsin-Green Bay	La Crosse, Wisconsin Green Bay, Wisconsin	116	50%
20.	November 6 13,20, 1980 10-11:50 AM	Preparation for Certification For Private Piano Teachers: An Overview of Music Theory	TERRY BARHAM	Professor of Music Viterbo College, La Crosse, Wisconsin	La Crosse, Wisconsin		
21.	November 18 25, 1980 10-11:50 AM	Symposium on the 1981 WSMA Piano Solo Contest Music	JEFFREY HOLLANDER	Professor of Music Univ. of Wisconsin-Milwaukee	Milwaukee, Wisconsin		

APPENDIX V

INDICATIONS FROM PRIVATE PIANO TEACHERS ON SUBJECT MATTER DESIRED FOR PROGRAM OFFERINGS

Topics Indicated After the Spring 1978 Piano Teachers Forum

1. Interpretation of different composers and their articulation with various periods and composers.

2. Techniques. More interpretation - how the composer really wanted to be played. Also how we know the way he (composer wanted it played.

3. More on techniques. More on practice techniques - how to get a student to practice.

4. How to get the kids to feel the music and play more musically.

5. Materials on teaching techniques and rhythm.

6. Phrasing, and techniques - how to get at techniques so kids like it.

7. Discussion techniques - way to improve. More on techniques rather than literature. How do you teach lagato scale playing? Exercises - how to make the most use out of Hanon & Czerny, etc.

8. If advanced - more done with interpretation & style, pedeling of more of the well known composers -- Mozart, Bach. If intermediate - what materials would be good to expose students to; interpretation; to prepare them for more advanced works.

9. Recommendations on technique materials. Professional artist giving their opinions on techniques & material used to accomplish. The value of scales and in practicing them.

10. How to encourage students to be more expressive in their playing.

11. What technique materials are being used today.

12. Problem areas that we could ask questions for beginners' learning problems.

13. Interpretation. Impressionistic techniques. Different periods of music other than classical.

14. Techniques in scales, arpeggios, piano solo material not in contemporary style.

15. Keep up with new materials and new trends.

16. Going through pieces that are commonly taught.

17. Students with learning difficulties from slow learners to not being able to learn at all.

18. How much time should be spent on technique and theory and how much time on other things in a half hour lesson.

19. Cover ways to make chord study more meaningful.

20. Technique, worthwhile music, theory, recreation pieces, and more specifics on practicing procedures.

21. Use of techniques for elementary students.

22. Rhythm.

23. Ways of using group piano instruction in private studios. Dealing with the slow student -- how to motivate students.

24. Interpretations. New ideas in giving lessons.

25. Different materials to use, different series to use.

26. How to teach the pieces.

27. Improvisation.

28. Contemporary music or Bach suites.

29. A session De Bussy. Pertinent problems to the advanced student - technique to help growth problems (hands) 15 to 16 years of age.

30. Utilizing lesson time to best advantage. New repertoire.

31. Advice on good quality teaching materials and on teaching 5 year olds. When to start teaching the masters.

32. Techniques, and physical relationship to the piano.

33. Sight reading.

34. How to use teaching methods. New approaches to teaching.

35. Some exercises for correcting bad techniques.

36. Getting kids to practice.

37. Brahms, Turina, Albeniz.

38. Beginning students and how to interest them. Intermediate students--how not to lose them. Contemporary including jaz and improvisation.

39. Going over the teaching methods available. Specific instruction on how to enter students in contests. That was not given in fall classes I took--what contests are available in Wisconsin?

40. What good materials are available and how can I best cover them--especially on the beginning level. Also tips on teac ing adults - what materials.

41. Articulation in Baroque music.

Topics Indicated After the Spring 1979 Piano Teachers Forum

42. Festival music selections, chord structures, how to make studying enjoyable.

43. Getting new materials.

44. Basic teaching course, teaching arpeggios.

45. How to make piano practicing more pleasant.

46. Boys - how to keep them interested in music and not lose them to sports.

47. Repertoire.

48. How to relate to beginning adult students.

49. Sight reading, ear training, method books.

50. Touch.

51. Analysis of music and playing it.

52. How to teach music series interestingly.

53. Hand positions of young learners.

54. Readiness, practice habits, maintaining interest.

55. Practice habits, ways to deal with common problems such as hand positions.

56. How to compete with school sports activities.

57. Theory teaching.

58. How to get results from the "bottled emotions" from students, "feelings: from music.

59. Interpreting composers.

60. New information on fundamentals in pop music.

61. How to teach children to develop a feeling for music.

62. Musicality - how to achieve that.

63. Chord structure, scales and chords, new material and review the materials that are available, techniques.

64. Introducing different series, rhythms, chords.

65. How to get beginning students started, elementary material.

66. Elementary methods to make practicing fun.

Topics Indicated After the Spring 1980 Piano Teachers Forum

67. How to reach the teenager - beginner & advanced. Music suggestions for teenager and for adults who have gone through Bastien Adult Beginner Books.

68. Seeing students through the middle school years - keeping their interest alive.

69. Tone and relaxation.

70. Scarlatti Sonatas.

71. Teaching pre-schoolers. Preparing students for auditions, contests. Teaching sight-reading. Teaching creativity.

1. How to discipline practice and discipline self.

2. Practical "how-to" subjects - definite music suggestions.

3. Analysis of various music series for beginners & intermediates.

4. Beginning theory and technique. Teaching adult beginners.

5. Common problems among elementary students and suggestions for ways to improve the situation.

6. State Contest Music.

7. Beginning Adults - Materials for students that have finished a prepared method series such as Glover, so that learning doesn't become "scattered."

8. Using Dalcroze Eurhythmics in the private lesson. Playing by ear. Memorizing aids. Using games to teach theory. Recital alternatives.

9. Suzuki Piano.

10. Problem of student with small hands. Ideas on doing something different with students over the summer.

11. More repertoire for teaching, especially what to use after anyone of the piano courses are completed (usually book V and VI). I didn't teach for about 20 years. Now back 9 years, and this is a problem for me.

12. Teaching creativity, beginning composition - technique for teaching fundamentals in groups.

13. Courses for beginners - convincing transfer students speed is not necessarily the most important - note accuracy, expression, rhythm.

14. Training of teachers - would like to see prospective teachers pass some kind of text to be able to teach certain levels. Many students just start teaching.

15. Pre-school - pedagogy & materials - ensemble - ideas for piano & organ. Teaching of theory.

16. Analysis & teaching points of some of the advanced class. A contest music - materials specifically for help in technique.

17. Use of the pedal & materials for group lessons (musicianship classes) - in addition to a private lesson.

ETN Locations: There is at least one location for this program in each of the towns checked below. If the town nearest you is not checked, *look for other towns in your area* that are offering this program.

- [x] Alma/685-4560
- [x] Antigo/623-7601
- [x] Ashland/682-8137
- [x] Baldwin/684-3301
- [x] Balsam Lake/485-3136
- [x] Baraboo
  - [x] Courthouse/356-5581
  - [ ] UW Center/356-8351
- [x] Barron/537-3124
- [x] Beloit/755-2195
- [x] Black River Falls/284-7441
- [x] Chilton/849-2361
- [x] Chippewa Falls
  - [ ] Courthouse/723-9195
  - [x] Library/723-1146
- [x] Crandon/478-2212
- [x] Darlington/776-4494
- [x] Dodgeville/935-3354
- [x] Durand/672-5214
- [x] Eagle River/479-4797
- [x] Eau Claire
  - [ ] Courthouse/839-4712
  - [x] Library/839-5002
  - [ ] UW/836-3269
- [x] Elkhorn/723-3838
- [x] Ellsworth/273-4376
- [x] Florence/528-3218
- [x] Fond du Lac/921-5600
- [x] Friendship/339-7811
- [x] Green Bay
  - [ ] Courthouse/497-3216
  - [x] UW/465-2139
- [x] Green Lake/294-6573
- [x] Hayward/634-4876
- [x] Hudson/386-5581
- [x] Hurley/561-2697
- [x] Janesville
  - [x] Courthouse/755-2195
  - [ ] UW Center/755-2195
- [x] Jefferson/674-2500
- [x] Juneau/386-4411
- [x] Kenosha
  - [x] Health & Soc Ser Cntr/ 656-6793
  - [ ] UW Parkside/553-2312
- [x] Keshena/799-3641
- [x] Kewaunee/388-2542
- [x] La Crosse
  - [x] Courthouse/785-9593
  - [ ] Library/784-8623
  - [ ] UW/785-8900
- [x] Ladysmith/532-5539
- [x] Lancaster/723-2125
- [x] Madison
  - [ ] Fairgrounds/266-4372
  - [ ] Library/266-6388
  - [x] Monona Library/222-6127
  - [x] Radio Hall/262-4342
  - [ ] Wis Center/262-1122
- [x] Manitowish Waters/ 543-8417
- [x] Manitowoc
  - [ ] Co Off Bldg/682-8877
  - [x] UW Center/682-8251
- [x] Marinette
  - [ ] Courthouse/735-3371
  - [x] UW Center/735-7477
- [x] Marshfield/387-1147
- [x] Mauston/843-1341
- [x] Medford/748-3327
- [x] Menasha/734-8731
- [x] Menomonee Falls/251-4030
- [x] Menomonie/232-1636
- [x] Merrill/536-7151
- [x] Milwaukee
  - [x] CC Campus/ 224-1969
  - [x] UW Library/963-5929
- [x] Mondovi/926-4201
- [x] Monroe/325-6181
- [x] Montello/297-2141
- [x] Neillsville/743-3118
- [x] New Richmond/246-2364
- [x] Niagara/251-4698
- [x] Oconto/834-5322
- [x] Oshkosh
  - [x] UW/424-0050
  - [ ] Library/424-0486
  - [ ] UWEX Sunnyview/ 424-0050
- [x] Park Falls/762-3121
- [x] Phillips/339-2555
- [x] Plain/546-4201
- [x] Platteville/342-1244
- [ ] Plymouth/459-3717
- [x] Port Washington/284-9411
- [x] Portage/742-2191
- [x] Prairie du Chien/326-6431
- [x] Racine/ 636-3342
- [x] Rhinelander/362-6314
- [x] Rice Lake/234-8176
- [x] Richland Cntr/647-6148
- [x] River Falls/425-3256
- [x] Shawano/526-6136
- [x] Sheboygan
  - [x] UW Center/459-3717
  - [ ] Library/459-3400
- [x] So. Milwaukee/762-8692
- [x] Sparta/269-6718
- [x] Spooner/635-3192
- [x] Stevens Point/346-3573
- [x] Sturgeon Bay/743-5511
- [x] Superior
  - [x] Courthouse/394-0363
  - [ ] UW/392-8101
- [x] Tomahawk/453-2181
- [x] Viroqua/637-2165
- [x] Washburn/[illegible]3-2221
- [x] Waukesha
  - [x] Courthouse/544-8080
  - [ ] UW Center/544-8080
- [x] Waupaca/258-7681
- [x] Wausau
  - [ ] Courthouse/842-2141
  - [x] UW Center/845-9602
- [x] Wautoma/787-4631
- [x] Wauwatosa
  - [x] Co Ext Off/257-5351
  - [x] Library/258-5700
- [x] Webster/866-4201
- [x] West Allis/476-6550
- [x] West Bend
  - [ ] Courthouse/338-4479
  - [x] UW Center/338-1161
- [x] Whitehall/538-4341
- [x] Whitewater/472-1100
- [x] Wis. Rapids/423-3000
- [x] Woodruff/356-8222

IN THE MUDDLE OF THE MIDDLE —THE CHANGELING STUDENT

Thursdays, September 25 and October 2, 1980
10:00-11:50 a.m.

Via ETN in every county in Wisconsin

UWEX
UNIVERSITY OF WISCONSIN–EXTENSION
Extension Music
610 Langdon Street
Madison, Wisconsin 53706

Nonprofit Organization
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Madison, Wisconsin
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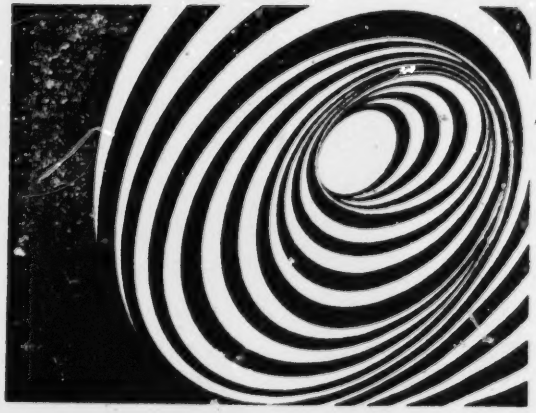
UWEX
UNIVERSITY OF WISCONSIN–EXTENSION
Extension Music
in cooperation with
Wisconsin Music Teachers Association
presents

In the Muddle of the Middle: The Changeling Student

APPENDIX VI



Two Thursdays
September 25 and October 2, 1980
10:00-11:50 a.m.

Via ETN in every county in Wisconsin

SEMINARS VIA ETN

Where you reside in the state is no longer a barrier to revitalizing and enriching yourself in professional continuing education. The UW-Extension Educational Telephone Network (ETN) makes it convenient to up-grade yourself professionally by drawing upon the experiences and insights of nationally acclaimed specialists in piano pedagogy and to personally question and discuss with them and your fellow teachers throughout the state these essential aspects in your teaching. And it's as close as your county courthouse or UW campus—or wherever there is an ETN listening location.

The Educational Telephone Network (ETN) is located in every county in Wisconsin (see location listings) where there is a room especially equipped with high fidelity communications equipment. At any time during the seminar you may ask a question and be heard by the instructor and all the other participants. What results is a huge state-wide classroom composed of segments linked together by an electronic system with two-way communications between teacher and each participant. Since this system is carried over telephone lines—that's why it's called Educational Telephone Network—it is possible to have persons give presentations from anywhere in the country.

ETN REGISTRATION FORM

IN THE MUDDLE OF THE MIDDLE —THE CHANGELING STUDENT

Please enroll me in the ETN course beginning at 10:00 a.m. on Thursday, September 25, 1980.

Enclosed is my check or money order for $11.00, payable to UW-Extension.

I wish to attend the sessions at the ETN location in:

_____

(Name of town from list on the back.)

Name_____

Street_____

(or rural route and box number)

City_____ State _____ Zip_____

Home Phone ( )_____

area code *number*

Social Security Number_____

(Not mandatory—used only to ensure accessibility and accuracy of your educational record.)

Mail today to: ETN Registrations
101 Extension Building
432 North Lake Street
Madison, WI 53706

UW-Extension provides equal opportunities in employment and programming including Title IX requirements.

IN THE MUDDLE OF THE MIDDLE – THE CHANGELING STUDENT

When you're at the end of the rope with the beginning piano book series, there are lots of challenges for the teacher with this "changeling student." Too young for Beethoven sonatas, too old for five-finger patterns.

And this is the time when frustrations set in and thoughts of dropping out surface. The statistics are staggering: two-thirds of beginning piano students drop after two years of instruction.

This series focuses on intermediate piano students with all the joys and frustrations, challenges and rewards they bring. Two highly successful and acclaimed teachers share their experiences and insights into one of the most crucial periods in piano instruction.

SESSION I – Thursday, September 25, 1980 – 10:00-11:50 a.m.

In the Middle—*Joyce Grill*
Suggestions and stop-gaps to help and to hold on to the intermediate student. A look at literature and methods to keep the student interested and progressing.

SESSION II – Thursday, October 2, 1980 – 10:00-11:50 a.m.

Putting It All Together Musically—*Arthur Cohrs*
Shaping phrases, listening to harmonic progressions, resolutions of dissonances, playing rhythms musically and pedaling musically and even approaching technique in scales and arpeggios musically all adds up to playing musically.

INSTRUCTORS

JOYCE GRILL is on the faculty of the University of Wisconsin—La Crosse where she teaches piano and accompanying. Mrs. Grill is a graduate of the Universit of Wisconsin—Madison with a Master of Music in Accompanying. Additional study has been at the School of Fine Arts at Fontainebleau, France. Besides accompanying for many faculty recitalists and touring professional artists, she is active giving workshops and master classes in accompanying throughout the United States.

ARTHUR COHRS is a professor of music at the University of Wisconsin—Green Bay where he heads the piano department. Previously he taught at Concordia Teachers College, River Forest, Illinois, where he also headed the piano department. His undergraduate study was at the University of Wisconsin—Madison as a piano major. As a Woodrow Wilson Scholar he earned his Master of Music from the Eastman School of Music in Rochester, New York. In addition to playing recitals and concerts with orchestras Prof. Cohrs presents many workshops.

GENERAL INFORMATION

Dates: Thursdays, September 25 and October 2, 1980 from 10:00-11:50 a.m.

Registration Fee: $11.00 per person for the series. No partial enrollments are accepted. Checks to be made payable to UW-Extension.
Note: This registration fee and costs including travel, meals and lodging incurred in participating are valid professional expenses for income tax purposes to maintain and improve professional skills. *(See Treas. Reg. 1.162-5, Coughlin v. Commissioner, 203 F.2d 307.)*

Notification: Notification of registration will be sent immediately along with materials.

Materials: As part of the registration fee, each registrant will receive materials to be used during the forum and then kept. Early registration is a must for you to receive this material in time for the first session.

Credit: Completion of *In the Muddle of The Middle—The Changeling Student* merits receipt of 0.4 Continuing Education Units (CEU).
Reports confirming CEU's earned will be sent to participants at no cost within two months. Participants may wish to use these CEU's earned as supporting evidence of professional continuing education in the certification programs of the Wisconsin Music Teachers Association and the Music Teachers National Association.

Information: For additional information contact Edward O. Hugdahl, UW-Extension Music, 610 Langdon Street, Madison, Wisconsin 53706. Telephone: (608) 263-2954.

Local Information: By calling the UW-Extension Local Program Administrator at the number indicated after the ETN location's listing additional location information may be obtained.

Note: To insure the availability of the ETN site you select, your registration MUST be received by September 18, 1980.
Registrations received after this date are welcome, but are not guaranteed to receive the program materials in time for the September 25 session. If you register after this deadline, please call the number listed for your ETN location to make sure the ETN location is open for this program.

FUTURE UW-EXTENSION MUSIC OFFERINGS FOR PIANO TEACHERS ON ETN

Preparation for Certification for Private Piano Teachers: An Overview of Music Theory
November 6, 13 and 20, 1980 – 10:00-11:50 a.m.
Terry Barham, Viterbo College, La Crosse

Symposium on the 1981 Piano Solo Contest Music
November 18 and 25, 1980 – 10:00-11:50 a.m.
Jeffrey Hollander, UW-Milwaukee

Ninth Annual Piano Teachers Forum on Piano Pedagogy
April 22, 29, and May 11, 1981 – 10:00-11:50 a.m.
Richard Chronister, Princeton, New Jersey; Lynn Freeman Olson, New York; Louise Goss, Princeton, New Jersey

APPENDIX VII

EXAMPLE OF A WELCOME LETTER

WUEX UNIVERSITY OF WISCONSIN-EXTENSION

610 LANGDON STREET MADISON, WISCONSIN 53706

EXTENSION MUSIC

September 12, 1980

Dear ETN Participant:

We're elated that you have registered for IN THE MUDDLE OF THE MIDDLE - THE CHANGELING STUDENT September 25 and October 2, 1980, 10:00-11:50 A.M.

The enclosed materials will be used by Joyce Grill and Arthur Cohrs in this series. Bringing these materials to both sessions will greatly aid in your getting the most from these presentations.

If this is your first experience using the UW-Extension Educational Telephone Network (ETN), you might find it helpful to call the telephone number of the ETN Listening Location you selected to ascertain the exact room number and building location of this outlet in your area of the state. Arrive in advance of the starting time; all programs begin promptly. Allow for time to find parking at your site and to locate the room in which the ETN program is located.

Wisconsin is unique in the nation in having a state-wide communications system like ETN. It makes it possible to bring resources to every sector of the state. In no other way would it be possible to present an offering like this with such a statewide impact.

You are encouraged to take advantage of the opportunity to question and discuss problems and concerns with participants in this series. That is the unique dimension of ETN... you have direct, personal access to the instructors. We assure you that all of your questions and concerns are important so participate freely.

When you wish to question or enter into the discussion, speak directly into the microphone, about 3 to 6 inches from it. Speak clearly and distinctly; it saves time in asking for a repetition of the comment. Also, begin with your location before your question or comment; e.g. "This is Green Bay, I'd like to have you expand on...."

If you ever wish to contact me, call the local ETN location listed in your area and inform that office that you wish to speak to me; ask them to relay this message to me; I will then call you at no cost to you. If at any time you wish to submit questions in writing, we'll also be pleased.

It would be greatly appreciated if you would return the enclosed evaluation form on this series after the second session. Taking a few minutes to reflect on this series, as well as indicating additional areas and concerns which might adapt themselves to this communications system would be most beneficial.

The UW-Extension Music Department is most anxious at all times to hear of your needs and concerns. Always feel free to contact us at any time.

We are looking forward to your participation in IN THE MUDDLE OF THE MIDDLE - THE CHANGELING STUDENT.

Sincerely,

Edward O. Hugdahl
Professor of Music and Chairman
UW-Extension Music Department

Enc.

APPENDIX VIII

EXAMPLE OF MATERIALS DISTRIBUTED

Repertoire

Pop Piano Styles (by Bastiens) Levels 1-4	Kjos
Montage Six Moods Eugenie R. Rocherolle	Kjos
Piano Favorites - Mark Nevin	Schroeder & Gunther
Piano Masterpieces - ed. Mark Nevin Vol. 1 & 2 Original Compositions Bach to Bartok	Willis
Soundings - Elizabeth Lauer (Contemporary)	Carl Fischer
Interludes - Paul Sheftel	Carl Fischer
Lyric Preludes in Romantic Style - William Gillock	Summy-Birchard
Mainstream Series by the Noonas The Improviser Improviser Projects Levels A B C The Classical Pianist - Repertoire & Discovery Sheets Classical Patterns - Style & Technique Workbook Classical Performer - Selected Repertoire	Heritage Musical Press
Composing at the Keys - Sue Shannon	Alfred
Contemporary Music and The Pianist - Alice Canady	Alfred
Exploring the Blues - Kraehenbuehl - Chrouister Jazz Rock Stylings & Study Guide	Carl Fischer
Exploring Piano Literature - Lynn Freeman Olson	Carl Fischer
Junior Athlete at the Piano - Nevin	Belwin Mills
Adventures in Sound - Karp	Willis
Pieces with a Purpose - Eric Steiner	Belwin Mills
The Nutcracker Suite - Simplified by Richard Bradley	Bradley Publications
Amahl and the Night Visitors - Menotti Selections	G. Schirmer

Duets

Twice as Nice - Arganbright & Weekley	Kjos
Pink Panther - Mancini	Northridge

Grill
ETN
1980

APPENDIX IX

EXAMPLE OF YEARLY PROGRAM

UNIVERSITY OF WISCONSIN EXTENSION MUSIC

presents

OFFERINGS IN MUSIC ON ETN 1980-1981

available in every county in Wisconsin via
UW-Extension Educational Telephone Network (ETN)

In cooperation with UW Whitewater

January 20 thru May 5, 1981 *(Except April 14)* *(15 Tuesdays 4:00-5:30 PM)*	**HISTORY AND PHILOSOPHY OF THE KODALY CONCEPT** *Three Credit Graduate Course in Music* *Robert Perinchief, UW-Whitewater*
June 15 thru July 10, 1981 *(4 weeks, 5 days a week except July 3)* *(19 days 1:00-3:00 PM each day)*	**PRINCIPLES OF KODALY FOR CHORAL DIRECTORS** *Three Credit Graduate Course in Music* *Robert Perinchief, UW-Whitewater*

In cooperation with Wisconsin Choral Directors Association

September 15, 22, 1980 *(2 Mondays 7:00-8:20 PM)*	**SMALL CHURCH ORGANISTS: LOTS CAN BE DONE!** *Arlyn Fuerst, Trinity Lutheran Church, Madison* *Edward Hugdahl, UW-Extension Music*
September 29, October 6, 13, 1980 *(3 Mondays 7:00-8:20 PM)*	**CHILDREN'S CHOIRS IN CHURCHES** *Donald Campbell, Choristers Guild, Dallas, Texas* *Mabel Sample, Westminster College, New Wilmington, PA* *Austin Lovelace, Wellshire Presbyterian Church, Denver*
October 7, 14, 1980 *(2 Tuesdays 1:30-2:50 PM)*	**TRADITION AND WORSHIP IN TODAY'S CHURCH** *His Grace Michael Ramsey, Archbishop of Canterbury* *Rev. Prof. Louis Weil, Nashotah House, Nashotah, WI.*
November 3, 10, 1980 *(2 Mondays 8:30-10:50 PM)*	**SMALL CHURCH CHOIRS: DON'T GIVE UP!** *Arthur Cohrs, UW-Green Bay* *Arlyn Fuerst, Trinity Lutheran Church, Madison* *Edward Hugdahl, UW-Extension Music*
November 18, 25, 1980 *(2 Tuesdays 2:30-3:50 PM*	**CREATIVE USE OF THE HYMNAL** *Erik Routley, Westminster Choir College, Princeton, N.J.*
February 2, 9, 1981 *(2 Mondays 7:00-8:20 PM)*	**SOLID SOLUTIONS FOR RECRUITING SINGERS** *Larry Bell, First Presbyterian Church, Orange, CA.*

In cooperation with Wisconsin Early Childhood Association

November 12, 19, 1980 *(2 Wednesdays 7:00-8:20 PM)*	**MUSIC IN EARLY CHILDHOOD EDUCATION** *Jessie Crane, Family Enhancement Program, Madison, WI.* *Barbara Coy, Pre School of the Arts, Madison, WI.*

In cooperation with Wisconsin Music Teachers Association

September 22, 29, 1980 *(2 Mondays 10:00-11:50 AM)*	**FIRST STEPS IN TEACHING POP MUSIC: MOTIVATING AND RETAINING THE PROSPECTIVE DROPOUT** *Bert Konowitz, Lawrence Schools, Cedarhurst, N.Y.*
September 25, October 2, 1980 *(2 Thursdays 10:00-11:50 AM)*	**IN THE MUDDLE OF THE MIDDLE — THE CHANGELING STUDENT** *Joyce Grill, UW-LaCrosse* *Arthur Cohrs, UW-Green Bay*
November 6, 13, 20, 1980 *(3 Thursdays 10:00-11:50 AM)*	**PREPARATION FOR CERTIFICATION FOR PRIVATE PIANO TEACHERS: AN OVERVIEW OF MUSIC THEORY** *Terry Barham, Viterbo College, LaCrosse, WI*
November 18, 25, 1980 *(2 Tuesdays 10:00-11:50 AM)*	**SYMPOSIUM ON THE 1981 WSMA PIANO SOLO CONTEST MUSIC** *Jeffrey Hollander, UW-Milwaukee*
January 15, 29, 1981 *(2 Thursdays 10:00-11:50 AM)*	**ORGAN—IZING YOUR STUDIO: MATERIALS THAT MOTIVATE** *Cathy Albergo, Harper College, Palatine, Illinois*
April 22, 29, May 11, 1981 *(2 Wed., 1 Mon. 10:00-11:50 AM)*	**NINTH ANNUAL PIANO TEACHERS FORUM ON PIANO PEDAGOGY** *Richard Chronister, National Keyboard Arts, Princeton, N.J.* *Louise Goss, New School for Music, Princeton, N.J.* *Lynn Freeman Olson, New York, N.Y.*

For information UW-Extension Music
Attn: Edward Hugdahl
610 Langdon Street
Madison, Wisconsin 53706
608-263-2954

Continuing Education Units Available

UNIVERSITY OF WISCONSIN EXTENSION MUSIC

in cooperation with
Wisconsin State Department of Public Instruction
and in association with
Wisconsin Music Educators Conference
Wisconsin School Music Association

presents

OPPORTUNITIES FOR MUSIC EDUCATORS 1980-1981

available in every county in Wisconsin via
UW-Extension Educational Telephone Network (ETN)

October 20, 27 November 3, 1980 *(3 Mondays 7:00-8:20 PM)*	**CREATIVITY?...ON MONDAY MORNING?... ON FRIDAY AFTERNOON?** *Mary Pautz, Victory Elementary School, Milwaukee* *Gary Mollenkopf, Stephen Bull Elementary School, Racine*
November 4, 11, 18, 1980 *(3 Tuesdays 8:00-10:00 PM)*	**BOWING SKILLS AND STYLE FOR ORCHESTRAL PERFORMANCE** *David Becker, Univ. of Miami at Coral Gables* *Priscilla Smith, Oberlin Conservatory of Music* *Marvin Rabin, UW Extension Music*
January 19, 26, 1981 *(2 Mondays 7:00-8:20 PM)*	**BOYS CAN AND WANT TO SING** *Anthony Barresi, UW-Madison*
February 16, 23, 1981 *(2 Mondays 7:00-8:20 PM)*	**TEACHING BEGINNING IMPROVISATION IN ELEMENTARY AND SECONDARY SCHOOL MUSIC** *Albert Blaser, Cleveland State University*
March 2, 9, 1981 *(2 Mondays 7:00-8:20 PM)*	**GROUP TEACHING: CAN IT SOLVE YOUR PROBLEMS** *Jan Tweed, Waunakee Junior High School* *Richard Grunow, Eastman School of Music, Rochester, N.Y.*

Continuing Education Units Available

For information:

UW-Extension Music
Attn: Edward Hugdahl
610 Langdon Street
Madison, Wisconsin 53706
608-263-2954